DAN ADLER ▪ ALL THINGS FAMILIAR ▪

GRANT STEWART
RICHARD SAMUELS
DMITRI KOLESNIK
PHILIP STEWART

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Dan Adler – Guitar

Richard Samuels – Piano

Dmitri Kolesnik – Bass

Philip Stewart – Drums

Grant Stewart – Tenor Sax

1.	If I Were A Jazz Man (Adler)	8:09
2.	Star Eyes (De Paul)	7:19
3.	You'd Be So Nice To Come Home To (Porter)	5:29
4.	Talia's Waltz (Adler)	5:56
5.	All Things Familiar (Adler)	7:37
6.	Sivan's Samba (Adler)	6:44
7.	Emily (Mercer/Mandel)	8:04
8.	Blues For Keren (Adler)	9:03
9.	I Love You (Porter)	8:07
10.	Bird's Idea (Adler)	6:58

Produced by Dan Adler
Recorded October 7th, 2008
Systems Two Studio, Brooklyn, NY

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Dan Adler may not be as well known as some, but his extraordinary playing on this new CD is sure to change that. Besides Dan's glittering tone and precision, there are some wonderful solos and great rapport and interplay with the other members of this top-notch group: Grant Stewart, Richard Samuels, Dmitri Kolesnik and Phil Stewart.

The four standards are all well known, and Dan's arrangements treat them with high regard. The six originals are very inventive, and the title track is a clever take on *All The Things You Are*. Dan Adler shows off his considerable technique with much taste and professionalism. I highly recommend this CD. Well done, Dan and company!

- Jack Wilkins
http://jackwilkins.com

I love Dan Adler's new CD. He has such a nice sound combined with a precise time feel and killer lines. It's all there, all the right stuff. I like the little twists in the arrangements, like the odd chords floating around on *Star Eyes* and the time modulations on *You'd Be So Nice To Come Home To*. Super Cool! I also love the catchy originals, especially the title track. And Grant Stewart's playing is so beautiful – a real classic improviser. There is a lot of great music and great playing on this CD by all involved. My hats off to Dan and the group.

- Peter Sprague
http://petersprague.com

I enjoyed Dan Adler's new CD. Great playing by Dan and the group. I really love listening to Grant Stewart's playing. He has that full bodied authentic "Newk" approach to his playing. He knows it's all in the sound and Time.

- Jerry Bergonzi
http://jerrybergonzi.com

It's an honor and a dream come true for me to record my debut CD with this top group of New York musicians. **Grant Stewart** is one of my favorite tenor players on the New York scene today, and having him work with me to interpret material which I wrote and/or arranged has been inspiring, educational and humbling beyond words. **Richard Samuels** and I have been playing piano/guitar duets for the last few years. He has recorded a number of CD's as a leader in styles ranging from Latin, Brazilian and jazz to Jewish music. Richard's sound, technical command and soulfulness make each of his solos memorable and exciting. **Dmitri Kolesnik** is one of New York's busiest bass players, and a band leader and composer in his own right with several CD's under his belt. He has a huge acoustic sound, great time and choice of notes, and always plays killer solos. **Philip Stewart** on drums is just as musical and inspiring as his brother Grant. His creative brush work on ballads sets the mood perfectly, and his swing and impeccable time and taste are always there to serve the music and propel the group forward. His drum solo on *If I Were a Jazz Man* is a masterpiece of construction. Thank you, Grant, Richard, Dmitri and Phil for putting your heart and soul into this project.

If I Were a Jazz Man borrows familiar elements from all the musical styles that influenced me. It is dedicated to all the musicians who helped me realize my love for music in general and jazz guitar in particular. As a teenager growing up in Tel-Aviv in the 70's, my dream was to be able to play jazz with the top musicians in Israel at the time and eventually in New York. I am forever indebted to the many great jazz players with whom I have played and studied, and who helped open my ears and feed my imagination. I can't list them all here, but many of them are listed on my website. As you will see in the next segment, this song is also a bit of a Jewish guilt trip about the choice I didn't make.

Star Eyes is dedicated to all the teachers who taught me to aim high. First and foremost, **Mario Livio**, now a famous astrophysicist and author, he happened to be my physics teacher in high school in Tel-Aviv. He instilled in me the love of physics, math, philosophy and art and showed me how they are all related. This foundation helped me later earn a Master's degree in Electrical Engineering and Computer Science and pursue a career outside the music industry. Much more than a "day job", my passion for Engineering and Software has taken me from designing microchips, to computer-aided design and simulation, to becoming chief technologist of a software startup, to my own open-source software project, to developing software for large-scale data and time-series analysis. People often ask me how I can function at a high level in these two seemingly unrelated parallel universes. To me they don't seem that different. Once I spent the time mastering the fundamentals of each field, the creative process is the same.

On a musical note, as I was working on the arrangement for *Star Eyes*, I wanted to fit in Charlie Parker's famous introduction. In the end, I left it out in favor of a variation on another familiar intro, but Grant Stewart managed to masterfully weave Bird's intro into his solo anyway. I hope you can spot it!

Emily is dedicated to my wife… **Emily**. Once upon a time, when we just started dating, she was away on a business trip and, as we spoke on the phone one evening, I had my guitar in hand, so I started to play her the song *Emily* and she said she didn't know it. I placed the phone up to the stereo and put on the version by the **Singers Unlimited** from the *A Capella* album. By the time the lyrics got to "As my eyes visualize a family, they see Emily" – I think the deal was sealed. We have been together for 20 wonderful years.

I wrote three of the songs for my three lovely daughters. **Sivan** is always cheerful and bright like a samba, **Keren** is cool and full of deep emotions like the blues, and **Talia** is curious, thoughtful and so eloquent that she can waltz around any issue. *Talia's Waltz* is also my tribute to Israel's most famous songwriter: **Naomi Shemer**, based on the chord changes to one of her songs.

Produced by Dan Adler
Recorded October 7th, 2008
Systems Two Studio, Brooklyn, NY
Engineering and Mix: Joe Marciano
Editing and Mastering: Max Ross

All tunes arranged by Dan Adler (with a little help from my friends)
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You'd Be So Nice to Come Home To is for the people I've always loved coming home to: my parents, **Ron** and **Aliza**. They spent their teenage years in Siberia, escaping from the Nazis who invaded their native Poland. They became homeless, hungry and isolated from everything familiar, but they each survived by staying together with their respective families. They had to start over in Israel, with missed years of education, in an unfamiliar land with no knowledge of the language or culture. They both went on to earn Ph.D. degrees, and reach the top of their chosen professions.

They have always been warm, loving and encouraging parents, the kind you are always happy to come home to. My sister **Anat**, and her wonderful family's home in Tel Aviv is another place we all love to come home to whenever we can.

Bird's Idea is for all those giants of jazz who were so important that they got funny nicknames: **Pops, Bird, Diz, Miles, 'Trane, Newk, Bean, Duke** and all the others. Jazz would be nowhere without their original ideas and creativity. In the 80's, I had a chance to play with the great tenor saxophone legend **Steve Grossman**, and one of his favorite tunes was *Ray's Idea*. I blended the chord changes for the bridge from that tune with some variations of Bird's ideas. Grossman had played with **Dave Liebman** on **Elvin Jones**' legendary *Lighthouse* album when he was young, but by the time I met him, he had left behind the post-Coltrane style, and all he wanted to play was bebop and standards, which he still does in Europe. **Grant Stewart** has carved himself a similar niche today in New York by developing his own creative voice out of the **Sonny Rollins** school of thought and sound. Being creative in jazz doesn't always mean pushing the envelope in unfamiliar directions.

Finally, *I Love You* is for my hero: **Joe Pass**. When I first discovered jazz guitar, I listened to all the great players. I loved them all and still do. **Django Reinhardt, Tal Farlow, Barney Kessel, Wes Montgomery, Pat Martino, Jim Hall, Jack Wilkins, Peter Sprague, Kenny Burrell, Pat Metheny, George Benson** – they were all spinning on my turntable non-stop. But it was **Joe Pass** who spoke to me on a different emotional and intellectual level. Everything he played made perfect sense to me. It was logical, inevitable, melodic and full of passion and energy. To this day, I still listen regularly to *Sounds of Synanon, For Django, Catch Me, Joy Spring, Simplicity, Intercontinental* and the other recordings from his early period.

I would like to thank the following people for their encouragement and advice and for repeatedly telling me "It's time": **Jack Wilkins, Russell Malone, Joe Giglio, Peter Bernstein, Peter Sprague, Rick Stone, Avi Rothbard, Mark Kleinhaut, Steve Herberman, James Silberstein, Paul Mitchell Brown, Kevin Van Sant, Gil Dor, Amikam Kimelman, Aviv Livnat, Itzhak Yaron**.

I hope you enjoy this little peek into my musical world. It's a world of familiarity and family. A world of *All Things Familiar.*

- Dan Adler
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